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as seen in the works of the goldsmith, is the interruption of the structure of their vessels by independent ornaments. Pictures in relief, medallions, panels with representations from mythology, history and every day life, were introduced between the parts of the vessels, and contributed more and more to efface the architectonic character of the whole. On the other hand the naturalistic element became almost exclusively a mere toy, imitating the shape of the natural fruit, as in the so-called grape-cups of the seventeenth century, or placing an enamelled nosegay as the ornament of the cover to the cup, not to mention those drinking cups which came more and more into favour in the shape of birds, dogs, stags, nay even

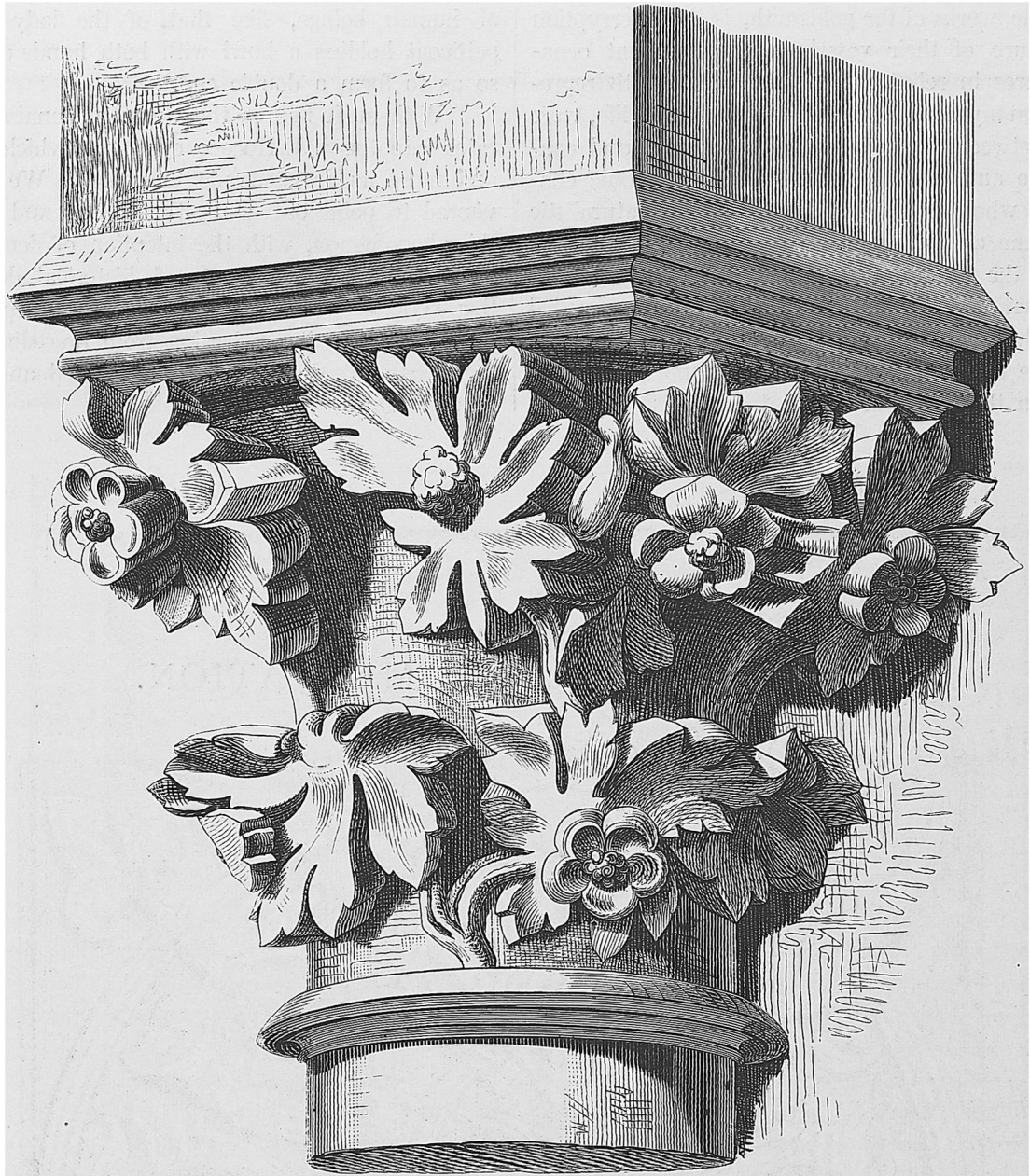
of human beings, like that of the lady in a hooped petticoat holding a bowl with both hands over her head, so as to form a double cup.

With such figures the German Renaissance degenerates into the wild Rococo epoch, in which it loses more and more its architectonic character. We have endeavoured to point out above the causes and precursors of this phenomenon, with the intention of demonstrating in some degree the essence and historical development of this style of goldsmith's work, and principally to notice the manner of its derivation from preceding styles, and the circumstances which both promoted and hindered its development.

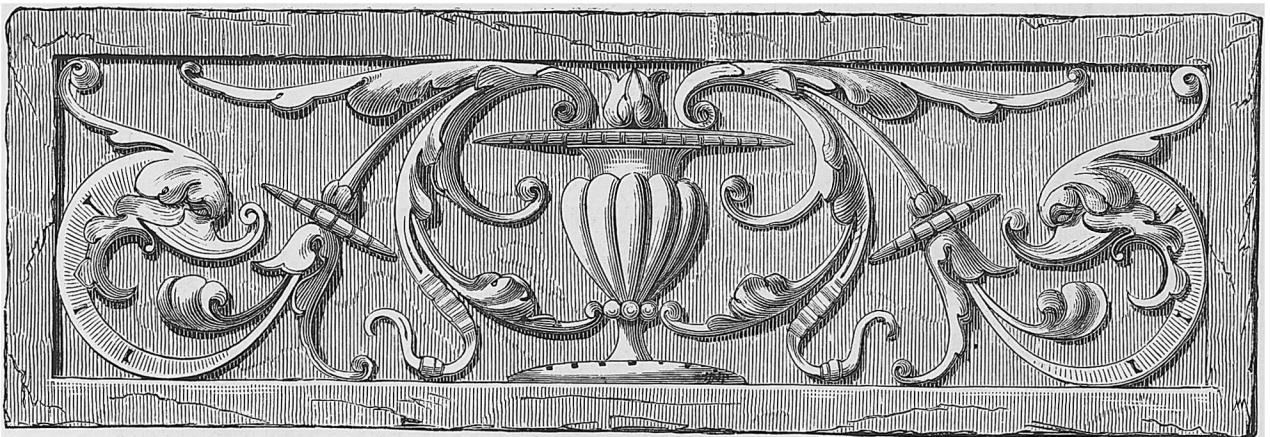
## SPECIMENS OF ORNAMENTATION.



No. 1. From Cairo. Arabian Ornament from Mosque of Sultan Hassan;  $\frac{1}{6}$  real size.



No. 2.

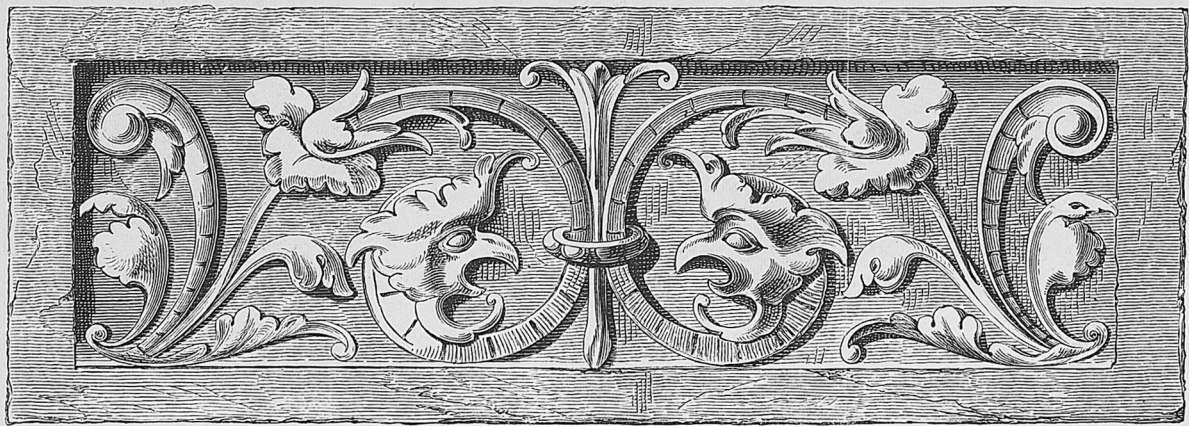
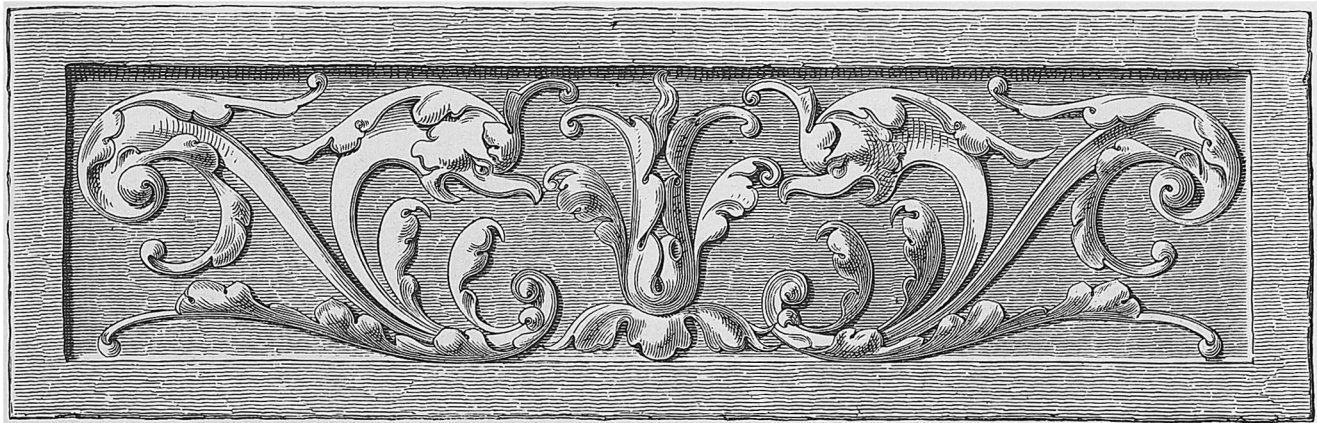


No. 3.

No. 2. Early Gothic. Capital from Naumburg Cathedral.

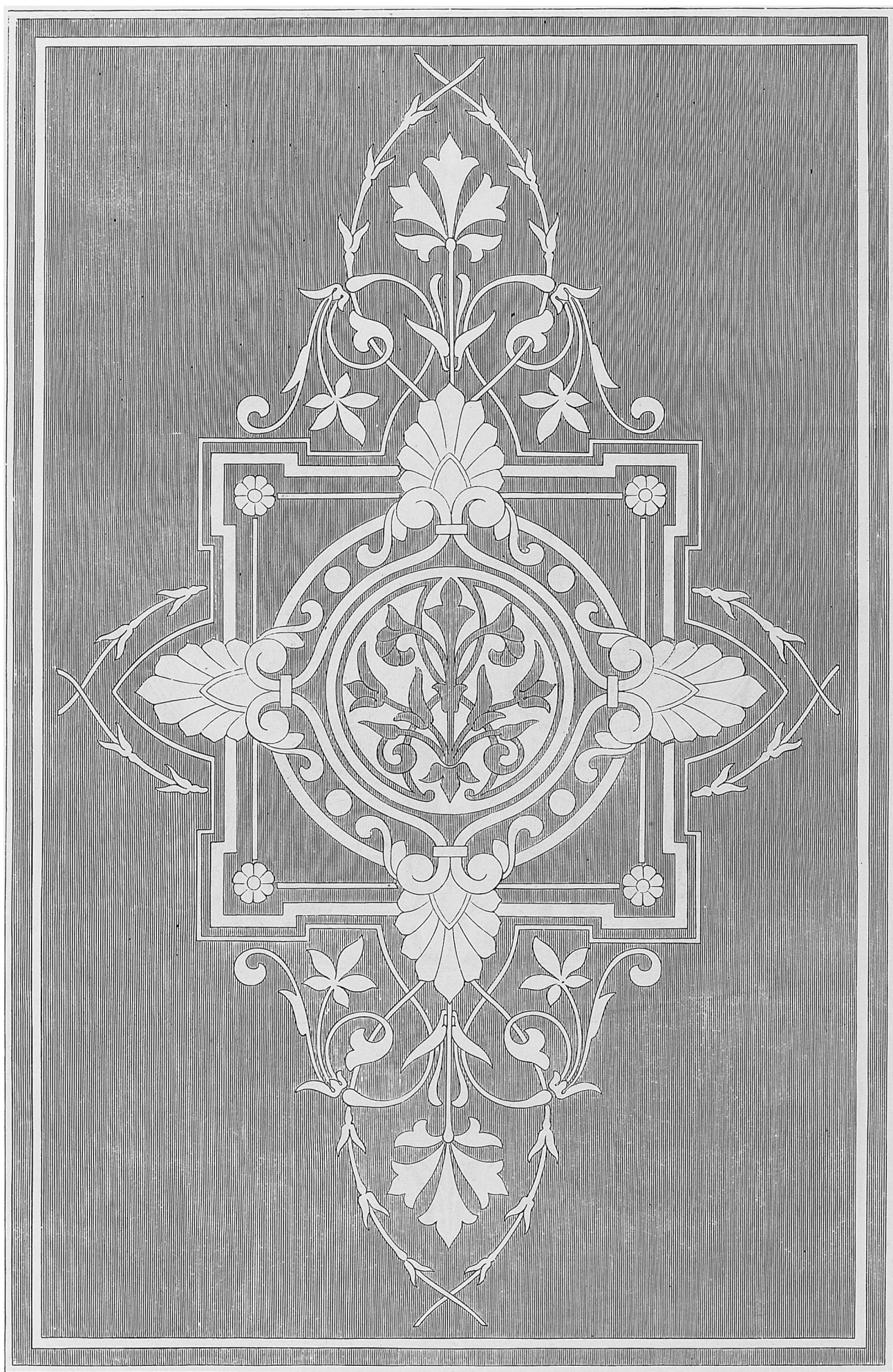
Nos. 3—6. French Renaissance. Wood Carvings from Choir of Essomes Church. A. D. 1540.



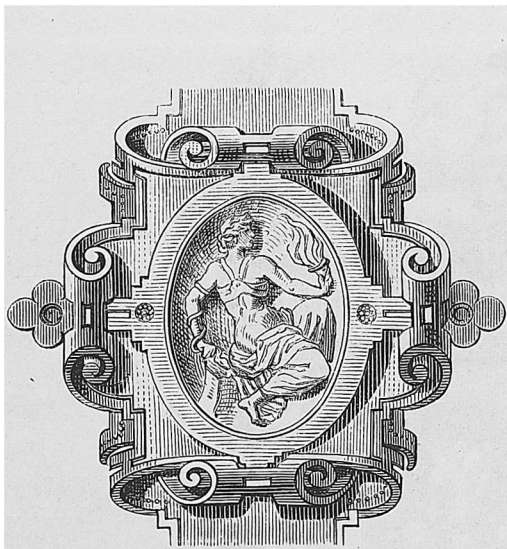


Nos. 4-6.

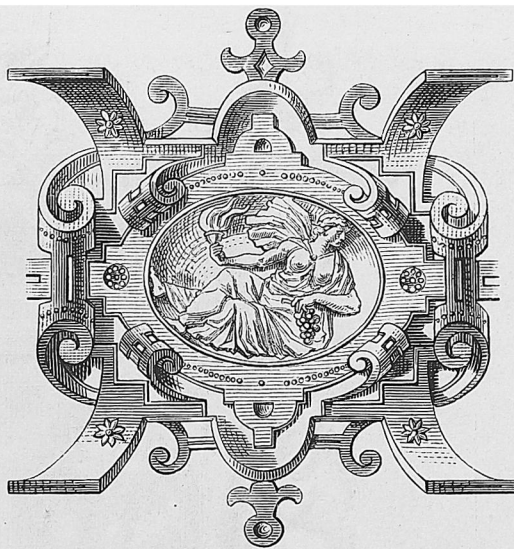




No. 7. Ornament etched in Glass, from the design of Mr. Fr. Reimer, by Mr. L. Abarbanell in Berlin.

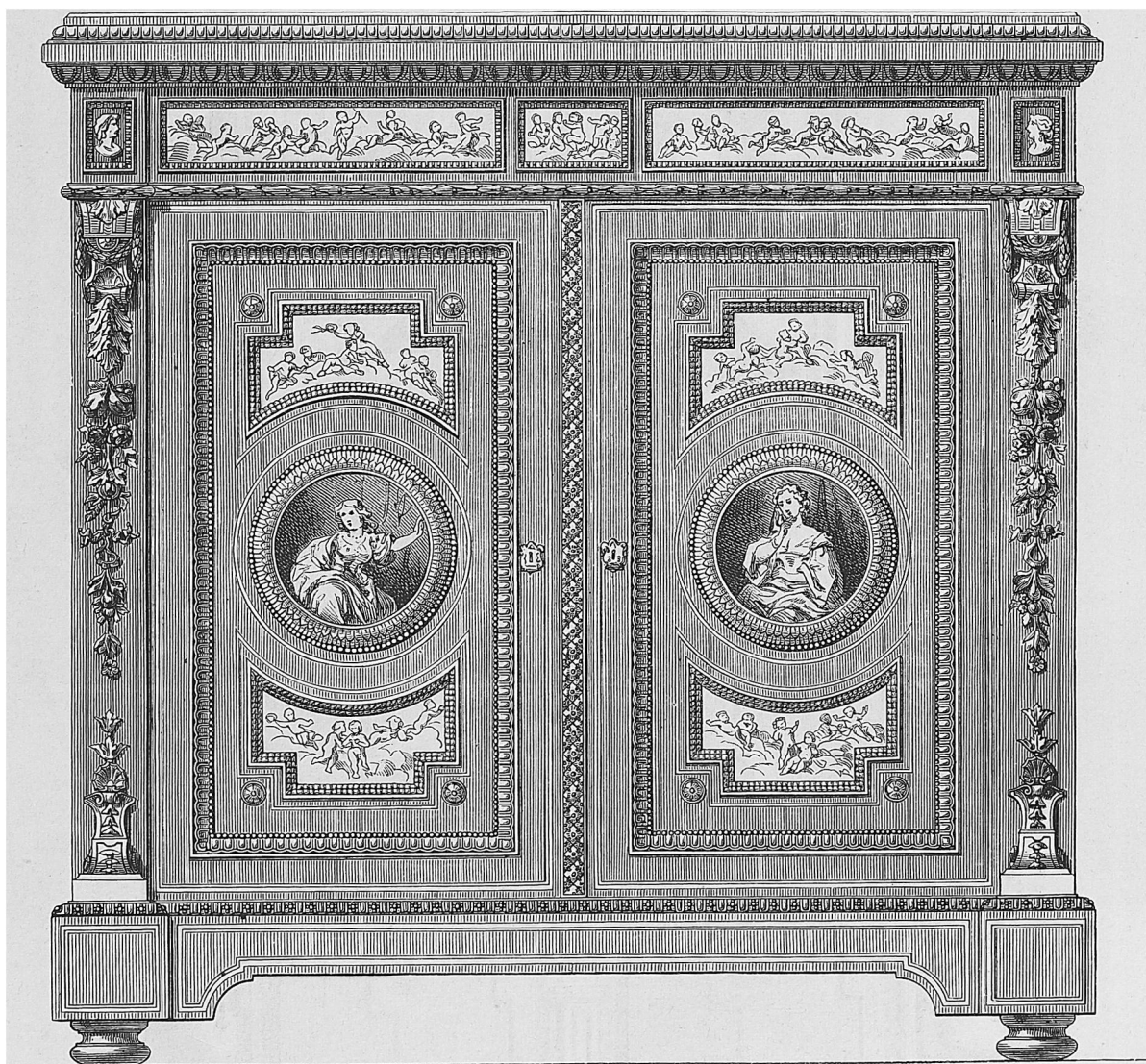


No. 8.



No. 9.

FROM THE VIENNA EXHIBITION.



No. 10.

Nos. 8 and 9. Dutch. Cartouches of a Mirror Frame from the Munich National Museum.

No. 10. Drawingroom Cabinet enriched with Painted Porcelain and Bronze Gilt, designed and manufactured by Mr. O. B. Friedrich in Dresden.

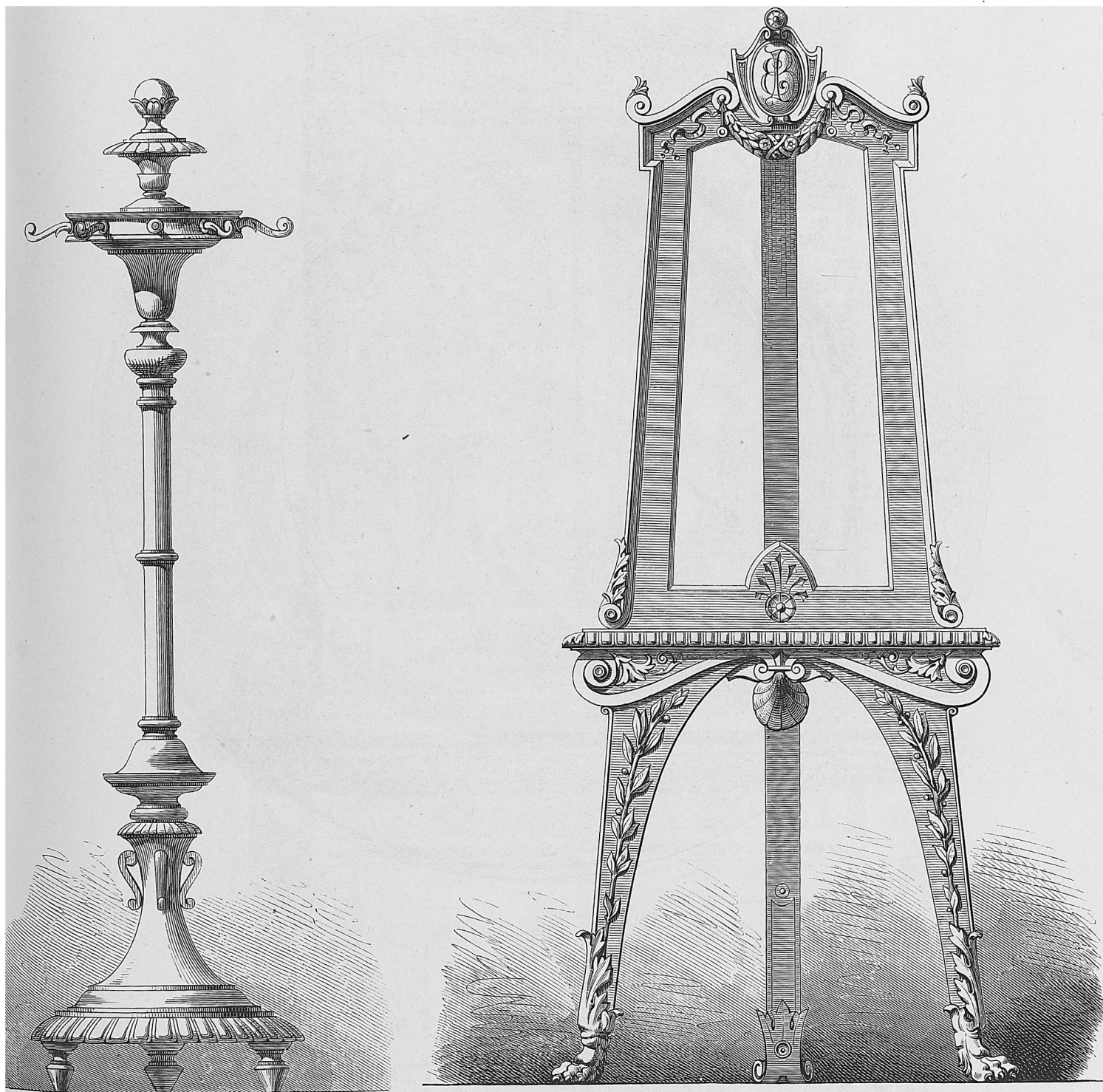
Diploma of Honour, Vienna 1873.





No. 11. Cabinet with Inlaid Ornaments, designed in the Style of German Renaissance by Prof. Victor Myskovsky in Kaschau.





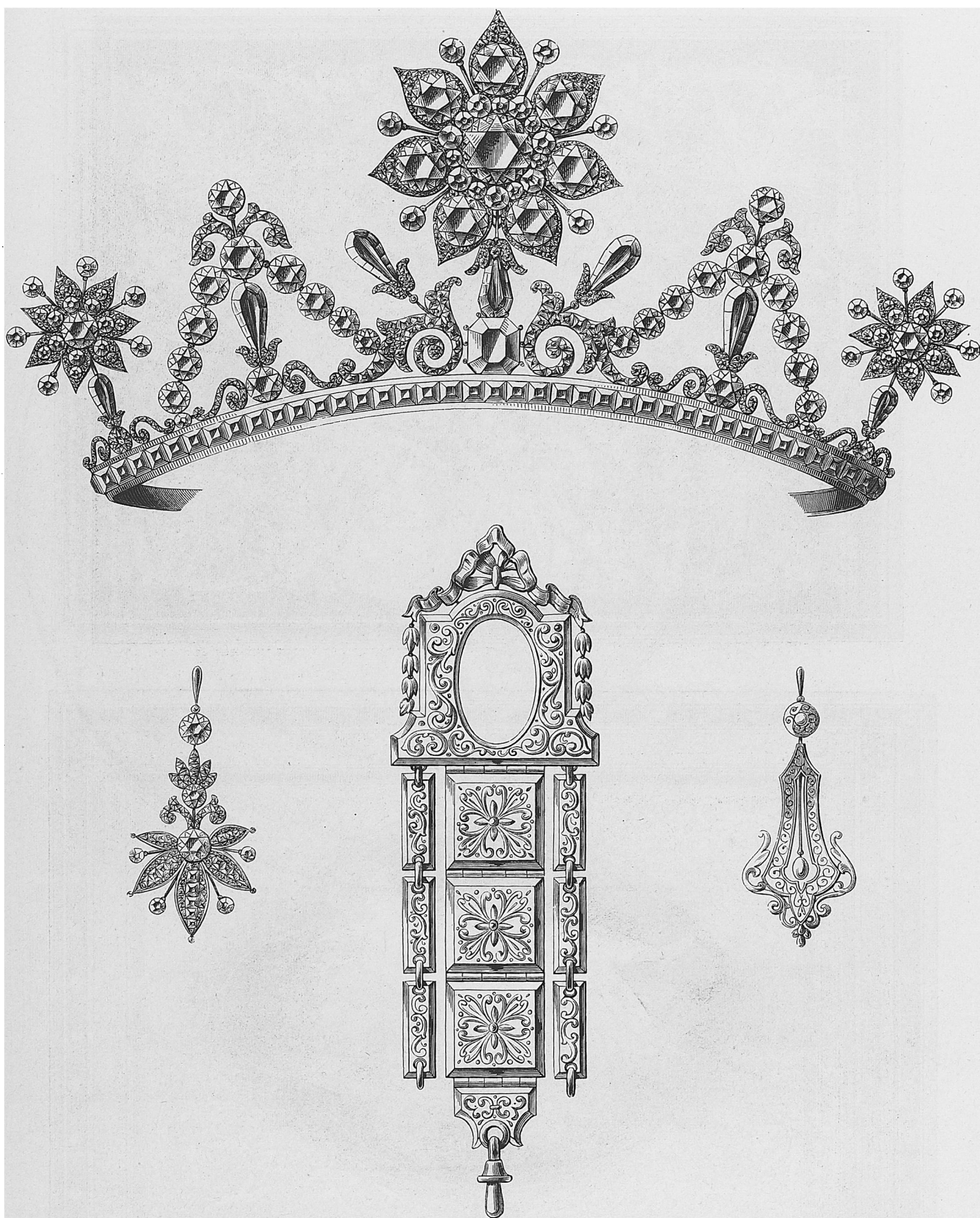
Nos. 12 and 13. Cloak-Stand and Easel, designed by Prof. J. Durm in Karlsruhe.  $\frac{1}{10}$  real size.

Details Nos. 1 and 2 of Supplement.



Nos. 14 and 15. Rich Silver Salver, chiselled, engraved and damascened from the design of Mr. P. Fauré by Mr. Jules Brateau in Paris





Nos. 16—19. Diadem, Ear-pendants and Châtelaine, designed by Mr. A. Leroy in Paris.



## FROM THE VIENNA EXHIBITION.

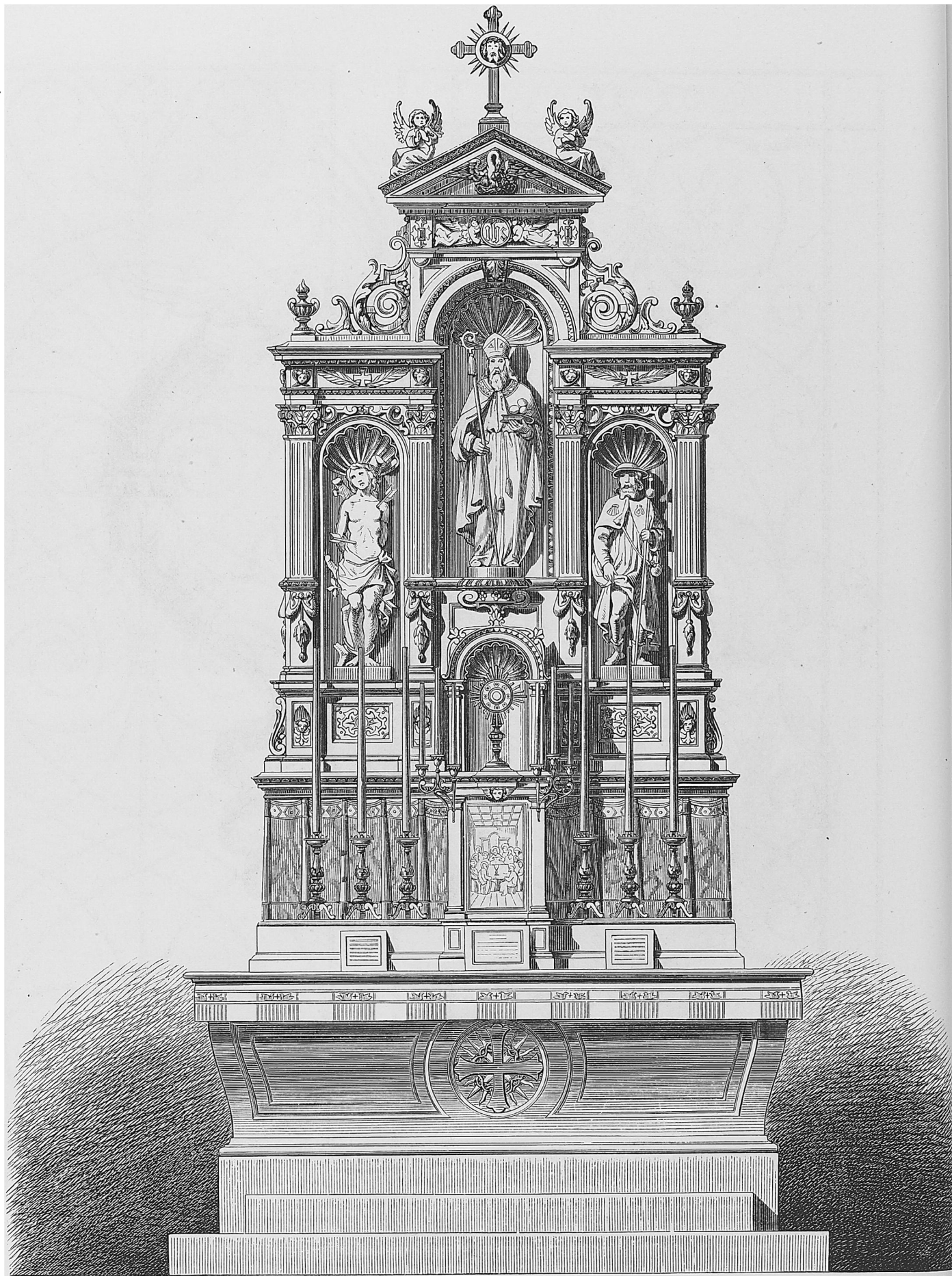


Nos. 20 and 21. Album Covers in Leather Mosaic and Handgilding, from the design of Mr. F. Wunder, by Messrs. Wunder and Kœlbl, in Vienna.



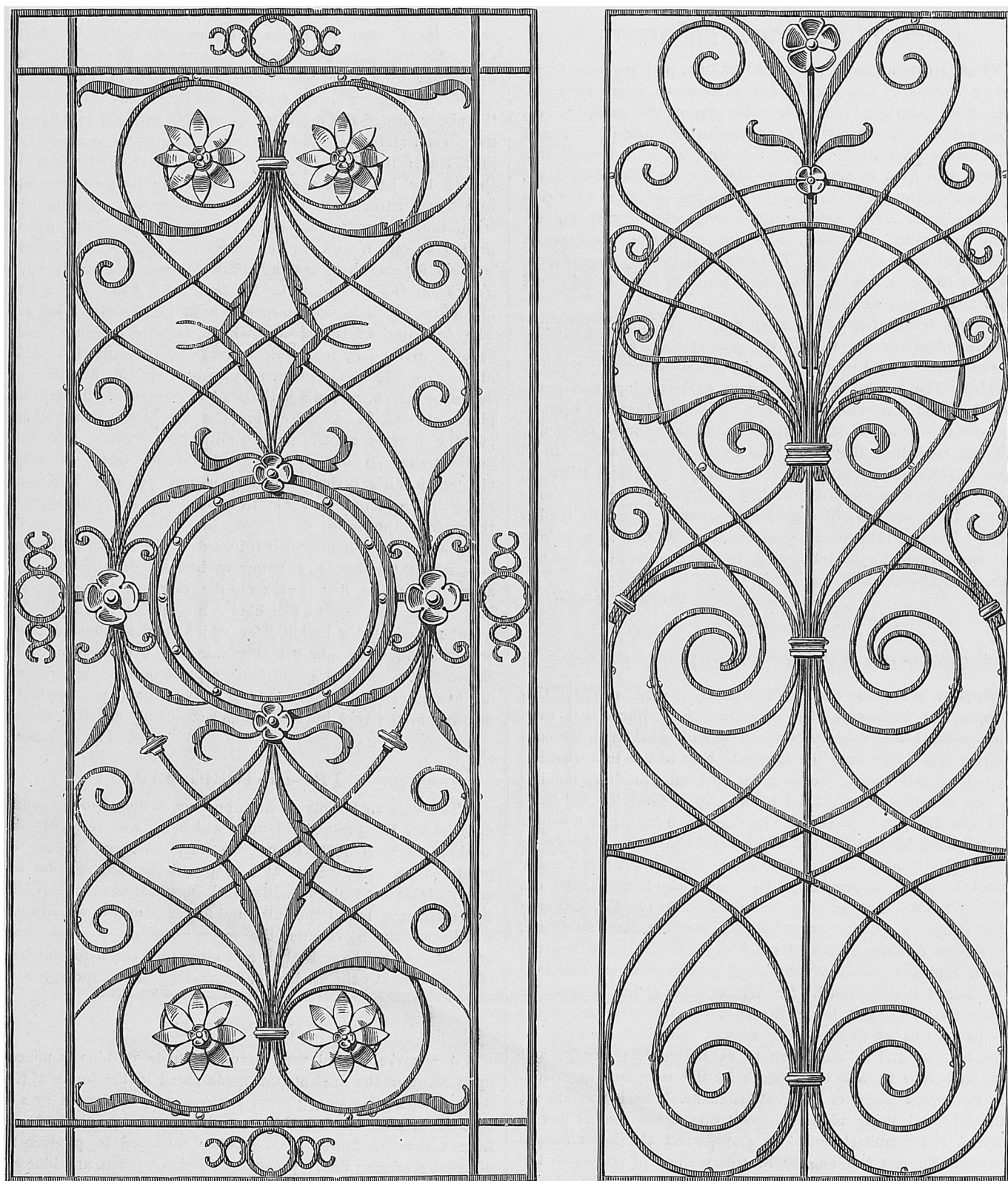
No. 22. Wine Tankard in Copper Repoussé of the Shoemakers' Guild in Kaschau, now property of the Upper Hungarian Museum from a drawing of Prof. Victor Myskovszky.





No. 23. Altar, designed in the Renaissance Style by Prof. A. Ortwein in Graz.





Nos. 24 and 25. Wrought Iron Gates, from the designs of Messrs. Fribus and Lange, Archts., by Mr. L. Koch, Metal Worker in Berlin.  
Details Nos. 3 and 4 of Supplement.